PRIVATE COLLECTION

OF

Jas. Noble McCormick, Esq.,

OF NEW YORK.

ALSO, THE

John Faulkner, N. A.,

COLLECTION OF

WATER COLORS.

DAVIS & HARVEY,

1512 CHESTNUT STREET.

...eimer & Moore, Prs., 501 Chestnut St., Phila.

CATALOGUE

OF

PRIVATE COLLECTION OF

Oil Paintings and Water Colors

Belonging to JAMES NOBLE McCORMICK, of New York,

ALSO,

THE FAULKNER COLLECTION,

NOW ON EXHIBITION, DAY AND EVENING,

IN THE ART GALLERY,

1212 CHESTNUT STREET,

TO BE SOLD

WEDNESDAY, THURSDAY & FRIDAY EVENINGS, MARCH 20, 21 & 22, '78,

AT EIGHT O'CLOCK.

DAVIS & HARVEY, Auctioneers.

Notice.

Mr. John Faulkner, R. H. A., the artist whose name is so strongly and artistically represented, is at present a resident of London, and has established himself with Mr. Edwin Hayes, R. H. A., the greatest of England's marine painters.

At the age of 27 Mr. Faulkner was elected a member of the Royal Academy of Dublin, to fill the vacancy caused by the death of the distinguished and lamented Danby. The present collection, comprising sketches of American, English, Irish and Scottish scenery, was EXHIBITED at the Kurtz Gallery in New York City, in May, 1876, but NOT OFFERED FOR SALE. Many of them are original sketches, taken by the artist in Europe and brought by him to this country. The following, among many other art notes, appeared in the daily journals during the exhibition:

MR. FAULKNER'S WATER COLORS.

A large and interesting collection of water colors by John Faulkner, of the Royal Hibernian Academy, is on exhibition at Kurtz's Gallery, Madison Square, where it will remain for two weeks. Mr. Faulkner has been for a few years resident in this country, and a portion of his subjects are American, though many of them represent scenes upon the Scottish and Irish coasts and the Channel islands, as well as of the inland lake and river scenery of both countries In his painting of marine and coast scenery, Mr. Faulkner exhibits a moving energy, a force, a grace which ally his works with the highest works of their class, and there is probably wisdom in the artist's expressed purpose to take them with him to England, where water colors of the best class are more highly esteemed than here. We shall take occasion to speak more fully and in detail of this admirable collection, which is refreshingly unlike many of the Barmecide water-color feasts to which we are bidden, where a few good or tolerable pictures are an inadequate leaven to the mass of crudity, platitude and imposture which the walls display. Mr. Faulkner's water colors are of unequal merit, but the visitor will not find one which is commonplace, and among them are many which would do honor to any painter.

MR. FAULKNER'S WATER COLORS.

Paris has borrowed from New York the custom which, so far as we know, originated here, of exhibiting pictures at clubs; and now New

York is borrowing from Paris the custom which, so far as we know, originated there, of exhibitions made up of the works of a single painter. Each custom has its advantages and its disadvantages; as what custom, indeed, has not? In Paris, the "Club of the Artistic Union," in the Place Vendome, has been exhibiting a series of collections during the past winter. And now New York is invited to visit the Kurtz Gallery, in Twenty-third street, there to inspect a round century of aquarelles and some half dozen oil pictures, the work of Mr. John Faulkner, of the Royal Hibernian Academy in Lower Abbey street, Dublin. Mr. Faulkner has been for some time in this country, and his name has already made itself known in artistic circles here. But no such opportunity as the present has ever been given us of adequately measuring his powers as an artist. If Mr. Faulkner painted merely "indifferent well," it would still be a duty of hospitality on the part of American amateurs to take at least a passing glance at his productions. But Mr. Faulkner paints remarkably well, and those who go to Twenty-third street to do their duty will find their abundant reward in doing it. Even in England or in Belgium, the two special lands of aquarelle, where painting in water colors is better understood by artists, on the whole, and more highly appreciated by the public, than anywhere else in the world, Mr. Faulkner's work would command both attention and admiration.

Probably one of the finest in the collection is entitled

"KING'S WOOD."

This really beautiful picture holds and does honor to the place of honor in the gallery. It reminds us, by its wealth of natural colors, by the simplicity and grace of the composition, and by the felicitous treatment of the warm sunlight which pervades the "green night" of the scene of one of the very best Shayers ever sent to this country, the picture entitled "A Noontide Rest."

Hard by this delightful painting hangs another, less "important," perhaps, to use the slang of the picture dealers, but scarcely less delightful. The "View on the Wissahickon" is one of the most thoroughly poetic little landscapes seen in this city of late years. Nothing could be more charming than the pose of the angler who gives a touch, a light but sufficient touch, of human interest to this romantic glimpse of a vale in which Izaak Walton himself, fresh from his beloved dale of the Dore, might have been happy. The lower atmosphere is exquisitely treated, and the brooding distance has a soft and natural luminousness.

Another of Mr. Faulkner's remarkable pictures is "SUNSET ON OCEAN," deserving to be called a great picture. It is absolutely charged with the true sentiment of the ocean—vague, grand, suggestive—and in point of color it is strong and vivid enough to bear comparison with any oil painting. In point of sheer power as a colorist, indeed, Mr. Faulkner has few superiors, even among the best water colorists of England. In Paris he would hold his own in this particular with Eugene Lauri himself. His treatment of pure daylight, as in his "View near Guttenberg, New Jersey," is also admirable; and his woodlands are incomparably fresh, truthful and charming. Whether this excellent artist does or does not intend to take leave of us with this bright dolphin show of color and light we do not know. But we trust not. Fine water-color pictures are paid for just now in England, as the recent sales of the Mendal and the Quiter collections show, almost as highly as old porcelain and princeps editions. But there will be as liberal a public for them in America also ere long, and a few such artists as Mr. Faulkner might of themselves accelerate the advent of that day.

FINE ARTS.

They are all from the same easel and bear the impress of the same hand, although they represent the widest possible range of themes. The artist's highest power seems to lie in his treatment of marine subjects. In these he exhibits remarkable force and energy. No collection of water colors of equal interest from a single hand has ever been exhibited in this country, and it is doubtful if any water-color artist of our time could assemble from his works a collection of greater variety and importance. Although Mr. Faulkner has been several years resident in this country—a portion of the time in Philadelphia—so recent here is the interest in water colors that his works are little known, and there are probably few collectors aware that one of the greatest painters of the British school, a member of one Royal Academy, in which he was elected to fill the vacancy occasioned by the death of the lamented Danby, and assuredly booked to membership of the Royal Academy, London, has for a number of years lived among them comparatively unregarded. He is about to return to Europe, and the collection at Kurtz's affords the only opportunity which our art lovers will have of seeing his works.

CATALOGUE.

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HART, JAMES, New York.

1 Landscape and Cattle.

SCOTT, JULIAN, New York.

2 Who Comes There?

ABSHOVEN, J., Amsterdam.

3 Boers Merry-making.

From the private collection of Charles P. Menger, Esq.

CASALEAR, J. W., New York.

4 Gray Day on Lake Geneva.

CROME, WM., London.

5 Moonlight.

VERHAS, FRANZ, Paris.

6 Marking the Movements of the Armies.

BATTONE, L., Rome.

7 Pope Pius VII.

This is the Pontiff who crowned Napoleon Buonaparte Emperor.

BAUDIN, S., Paris.

8 On the Coast near Dieppe.

Formerly in the collection of Wm. Butler Duncan, New York.

REYNTJENS, H. E.

9 The Ruse.

MORELAND, GEO., London.

10 Pigs Feeding.

SNYDERS, (attributed to.)

11 The Wolf Hunt.

INMAN, HENRY, (deceased,) New York.

12 Portrait of Martin Van Buren.

HART, WM., New York.

13 Bothnell Castle, Scotland.

14 Abbotsford, Scotland.

BECKER, CARL, Berlin.

14A The Old Beaux.

HOGUET, CHAS., (deceased,) Berlin.

15 View of the Town of Amsterdam.

PYANKER, A.

16 Coast Scene—Figures and Horses.

This artist's works find a place in the choicest collections

MONTERO, DON L.

17 Flowers.

18 Companion.

NEEFS, PETER, Amsterdam.

19 Interior of Cathedral.

A picture of great refinement of detail, from the collection of Lord Middleton. The figures are attributed to the elder Franco. Certificate on back.

HALL, GEORGE, New York.

20 Strawberries.

DANBY, FRANCIS, London.

21 Twilight on the River Wye.

GUA, JAN-CHET, London.

Pupil of Sir Joshua Reynolds.

22 Scene from "Taming of the Shrew."

METZA, GABRIEL.

23 Girl Playing with Spaniel, (Dutch School.)

From the Burton Collection.

MORELAND, GEO., London.

24 Stable Interior.

From the celebrated Fitzpatrick Collection.

BRIDGEMAN, F. A.

25 The Normandy Peasant Girl.

Pupil of Gerome. The Medal of the Paris Salon, 1877, was awarded to this distinguished American Artist. James Gordon Bennet purchased the Salon picture for 25,000 francs.

DELACROIX, EUGENE, (deceased,) Paris.

26 Death of the Standard Bearer.

Formerly in the Bonaparte Collection.

CROME, JOHN, London.

27 Moonlight near Norwich.

28 Twilight near Norwich.

ROOS, PHILIP PETER.

29 Landscape and Castle.

ERDMAN, OTTO, Dusseldorf.

30 The Billet-doux.

GOYEN, JOHN VAN.

31 View near Niumegen.

Capital landscape by the master of Solemy Ruysdael and Nicholas Burton, from the collection of Leonard Earl, Esq.

VOLTZ, L., Munich.

32 Landscape and Cattle—Early Morning.

BLAKE, J. B., London.

33 Interior—Still Life.

BOLM, PROF., (after Rembrandt,) Munich.

34

JORDAENS, JACOB.

35 The Holy Family.

The author of this admirable picture was one of the most celebrated painters of his time, and the greatest painter of the Flemish school after Reubens, always preserving his originality and complete independence; in power of color he had no superior, of which the present picture is a remarkable example, placing it amongst the finest works of the master.

HALL, GEORGE, New York.

36 Raspberries.

COLMAN, SAM'L, New York.

37 On the Plains near Salt Lake.

HILLIARD, WM. H., New York.

37A The Old Farm House.

NICHOLSON, GEO. W.

38 On the English Coast.

DE HASS, M. F. H., New York.

39 Early Morning, Long Island Sound.

FAULKNER, JOHN, R. H. A., London.

40 Marine—Mid-day off the Isle of Wight.

STEEN, JAN.

41 Boers Merry-making.

INNES, GEO., New York.

42 Old Saw-mill near Watkin's Glen.

HILLIARD, WM. H., New York.

42A Coast Scene in Scotland.

MARRATI, CARLO.

43. The Nativity.

From the collection of Aaron Gates, and purchased by him in Paris in 1860 at the great sale of Count Stienlaus of the Hague.

MOORMANS, F., Paris.

44 Game of Chess.

CANAL, ANTONIO, (called Canalette.)

45 Grand Canal.

DEVEAUX, J., Paris.

46 Devotion.

47 Companion.

ALLEGRI, ANTONIO, (called Correggio.)

48 Portrait of Raphael.

From the famous Pepoli Collection, on wood, and sealed in the frame by the seals of the Pepoli family.

RAEBURN, SIR HENRY, R. A.

49 His Own Portrait.

M'EWAN, WM.

50 Repairing Damages.

ZORG.

50A Boors Merry-making.

HEMMELINCK, JOHN.

51 The Crucifixion.

A painter of Bruges, and one of the most distinguished of the early Flemish school; sometimes called Hans Hemmling and Memling. On panel size. This superb work was evidently painted in the artist's latter style, or while he was in Spain. It is warmer and richer in tone than the earlier pictures painted by him, according to the latest German authorities. He died in Spain, in the Carthusian Convent of Miraflores, about 1499.

OMMEGANCK, PAUL BALLHAZAR.

52 Sheep.

A magnificent work of the master of Verbockhoven.

VERON, A., Paris.

53 Landscape near Tours.

DUPRE, JULES, Paris.

54 View in Normandy.

COURTOIS, (called Il Bourgoynne.)

Born 1621, died 1676. Flemish school.

55 Expulsion of the Moors from Granada.

A Frenchman, and celebrated painter of battle pieces, whose real name was Jacques Cortese, and who, being a native of Burgandy, is Italianized into Giacomo Cortese and Il Borgognone. Painted at Rome. This really grand work is full of animation, fire and spirit; has been considered one of the chef d'œuvres of this great artist, and far superior to either of his works in the Louvre or national galleries, and fully equal to his great work in the Bridgewater Gallery. For many years in the Hunter Collection.

REAM, C. P.

55A "Pussy."

BENDENMANN, ED.

German school. Director of the Academy of Dusseldorf, Professor of Painting in the Academy of Dresden, Honorary Member of the Royal Academy, and Knight of the Golden Fleece.

56 Girls at the Well.

HILL, H., Boston.

57 Quails.

SWEBACH, J., Paris.

58 The Return from the Chase.

CORROENNE, HENRI, Paris.

59 News from the War.

ROYMAN.

59A Rest by the Way.

VANDERWERF, PETER.

60 Dancing Nymphs.

This picture here may be considered a perfect example of the painter's delicate, elegant and elaborate style.

THURSDAY EVENING'S SALE.

JOHNSON, DAVID, New York.

61 View in Rosendale, New York.

JOHNSON, DAVID, New York.

62 Companion.

HEUSCH, JACOB DE.

63 Scene in Holland.

BONAVENTURA, PETERS.

64 Marine—Shipwreck.

Distinguished himself as the most celebrated painter of marines and sea storms of the times in which he lived. His pictures of tempests and hurricanes are faithful and impressive representations of the horrors of shipwreck. The lowering sky, the awful and terrific agitation of the waters, the lightning's glare, the alarm of the mariners, and the vessel dashed to pieces on a craggy shore, or swallowed up in the surrounding deep, are depicted with awful fidelity, and prove that he must have frequently witnessed those disastrous scenes. From the Alexander Taylor collection.

SHAEFFER, ARY.

65 Head of a Knight Templar.

From the Pellegrini Collection.

M'CORD, G. H., New York.

66 Light-house, Lake Superior.

SMILLIE, G. E. H., New York.

67 Lake George.

HOLBEIN, HANS.

68 Portrait of Francis I.

CAVALLINO, BERNAIDO.

69 The Descent from the Cross.

This painter was born near Naples in 1612, studied under Stauzioni and was his ablest disciple. Became greatly distinguished for his easel subjects in sacred and profane history, which he treated in the style of Ponssui, with fine composition and expression, and all the brilliant coloring of Reubens. His works are greatly esteemed, and rank high in the private collections of Naples.

POLENBERG, CORNELIUS.

70 Tobit and the Angel.

WAKEMAN, HOLLERTON, New York.

71 A Brace of Quail.

FUSELI, HENRY, R. A.

72 Deliverance of St. Peter.

From the Ingalls Collection.

FONTENA, JEAN BAPTISTE.

73 Bust of Cæsar wreathed with Flowers.

CORREGGIO.

74 The Holy Family.

A superb gem, painted on copper, and for nearly three centuries in the possession of the Pepoli family, of Bologna. Purchased at the Pepoli sale in Paris, 1851.

WILKIE, SIR DAVID, (attributed to.)

75 Teaching the Bird to Whistle.

WIGGINS, J. C., New York.

76 Morning on Kingston Creek.

ARELLANO, DON PEDRO.

77 Flowers.

KAUFFMAN, ANGELICA.

78 Study of an Angel's Head.

NICHOLSON, GEO.

79 On the River Severn, England.

FAULKNER, JOHN, R. H. A.

80 The Wyoming Valley, Pa.

NIEULANDT, ADRIAN VAN.

81 March of Bacchus.

A French painter, native of Antwerp, flourished in later part of the Sixteenth Century. Painted landscapes of great merit, decorating them with small figures. Amongst other works he executed a winter piece, with masked figures skating on the moat of the Citadel of Antwerp, which is now in the museum at Brussels. See *Fine Arts*, Vol. ii., pp. 617.

COYPEL, ANTOINE.

82 Esther before Ahasuerus.

A magnificent work by one of France's greatest historical painters, and in a splendid state of preservation.

ERDMANN, OTTO, Dusseldorf.

83 The Disclosure.

POUSSIN, GASPAR.

84 Classical Landscape.

From the Collection of Thos. Emmerson, Esq., London.

85 Companion.

JOHNSON, DAVID.

86 View in New Hampshire.

MACLISE, D. A., R. A.

87 Claverhouse.

FAULKNER, JOHN, R. H. A., London.

88 The Water Cress Gatherers.

ROYMEN, W.

89 Landscape and Figures.

HESS, BENARDO, New York.

90 Newport Harbor.

FAULKNER, JOHN, R. H. A., London.

91 Marine—Scene off the Isle of Wight.

MONTELETTE, L.

92 Venus and Cupid.

STEWART, GILBERT.

93 Washington.

This is the third picture of Washington, the greatest ever painted. It was painted for the Fowler family of Philadelphia, and purchased direct from the daughter of the gentleman for whom it was painted.

CROPSEY, J. F., New York.

94 A Silent Nook.

HILTON, W. H., R. A.

95 Benard and Marguerite.

VIDAL, L.

96 The Bird's Nest.

"A Dutch artist who painted fruit, flowers, dead birds and other objects of still life. His drawing is very accurate, his penciling delicate, and his pictures highly finished. The dewdrops on his leaves are as transparent as those of Van Huysum's." *Spooner, Vol. 2 p* 1050.

STONE, OLIVER, (deceased.)

97 The Gypsy.

OSGRIO, FRANCISCO.

98 Magdalene.

ELLIOT, CHAS., (deceased.)

99 Ideal Head.

FUESCHEL, H., New York.

100 Interlacken Mountains.

FAULKNER, JOHN, R. H. A.

101 The Irishman's Shanty.

102 The Old Wreck.

103 View near Bay of Naples.

104 Stepping Stones on the Boyne.

105 Old Farm House in Kent.

106 Out for a Shot.

107 Ireland's Eye.

108 Pilot Boat Leading Ship into Harbor.

109 Marine near Howth.

110 Fishermen's Boats, Coast of France.

111 Fishermen's Huts, Irish Coast.

112 Companion.

113 Farm House—Scene in Scotland.

114 Ash Trees.

115 Sunset on the Ocean.

116 In the Dargle.

117 Trout Stream in Scotland.

118 Off Scarborough, England.

118A Old Pier at Arklon.

SALMON, J., London.

119 Coast Scene.

JEMENEZ, LOUIS, Rome.

120 Spanish Woman.

BRILLOUM, LOUIS, Paris.

Medals 1865, 1869 and 1874.

121 Preparing for the Fete.

MARTIN, PIERRE PAUL, Paris.

122 Wood Interior.

DE NITTY, JOS., Rome.

123 In a Brown Study.

HAMMON, ED. J., Paris.

124 The Toilet.

FAULKNER, R. H. A.

125 Misty Morning—Irish Coast.

126 Trout Stream, Scotland.

127 Scene in the Valley of the Thames.

128 Companion.

129 Scene in the Highlands of Scotland.

130 Dumbarton Castle.

131 Wood Interior.

132 Over the Hills and Far Away.

133 Gray Day in Lock Ness

134 Scene in Scotland.

135 The Old Stone Bridge.

136 Companion.

137 Fishermen—French Coast.

138 View from Dalky Hill.

139 Silent Nook.

140 Grand Canal, near Dublin.

141 Farm House, Scotland.

142 Scene in Howth.

143 Scene near Ben Lomond, Scotland.

144 The Road to the Seven Churches.

145 Scene in Ireland.

146 Old Castle near the Town of Pebbles, Scotland.

147 Village of Fingas.

148 Fishermen's Boats Making the Harbor.

CRAIG, WM., (deceased,) New York.

149 Apple Blossoms.

150 Companion.

150A The Old Corn-crib.

WIGNEY, CHAS. LAREN, London.

150B Scene in Amsterdam.

151 Companion.

DIVEND, H., Paris.

152 Venice.

WINTER, H., Dusseldorf.

153 The Return of the Foragers.

MARAGOS, F., Rome.

154 Italian Boy.

BARON, HENRI, Paris.

155 The Rivals.

WHITMORE, B., London.

156 On the Thames.

MARAGOS, F., Rome.

157 Spanish Peasant Boy.

ADAM, N. EMILE, Paris.

158 Going Home.

CASTRES, E., Paris.

159 Japanese Lady.

LELOIR, LOUIS, Paris.

Medals 1864 and 1868.

160 The Reader.

WISSANT, C., Paris.

161 Coast Scene.

162 Companion.

MARTIN, PIERRE PAUL, Paris.

163 Landscape.

164 Summer.

165 Winter.

CIPRIANNI, N., Rome.

97 166 At the Well.

GIOTA, B., Rome.

57.00 167 Waiting.

ROSSI, LOUIS, Rome.

60 168 Turk in Repose.

MARAGOS, F., Rome.

90 169 The Serenade.

GUILLEMIN, ALEX., Paris.

170 At the Well.

171 Companion.

MAPLESON, F., London

172 The Present.

173 Queen of Scotts.

CONSTANTINE, AUG., Paris.

174 Twilight on the Coast.

VEYRASSAT, JULES, Paris.

175 The Ferry Boat.

CONSTANTINE, AUG. Paris.

176 Bay of Napies.

HUET, PAUL, Paris.

177 Pic-nic Party.

UNKNOWN.

178